

# HOW IT PAYS TO ADVERTISE IN THE HERALD

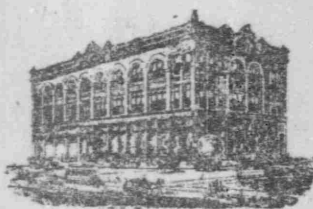
"Results Were Gratifying."

WALKER, PROP.

W. B. WALKER, MGR.

G. M. WALKER, MGR.

W. B. WALKER, MGR.



**WALKER BROS. DRY GOODS CO.**

DEALERS IN  
DRY GOODS, CARPETS, MILLINERY,  
FANCY GOODS, CLOTHING & SHOES,  
DRESSMAKING A SPECIALTY.

SALT LAKE CITY, Jan. 26, 1900.

Herald Publishing Co.,

Wm. Igleheart, Mgr.,

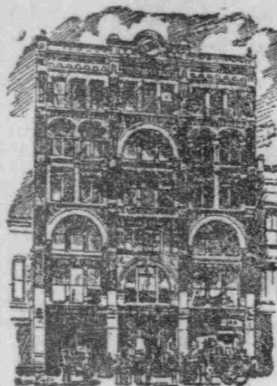
Dear Sir:-

A test of years has proven to us beyond question the potency of the Herald as an advertising medium, but particularly would we emphasize the gratifying results of the past year. Our best wishes that the Herald's enterprise and progressiveness may wax even greater with the years and so continue a strong factor in the advertisers' "profitable publicity problem".

Wm. Igleheart, Mgr.

Per M. E. McCallum,

"Always Advertise in the Herald."



ESTABLISHED 1857.  
INCORPORATED 1891.

**H. Dinwoodey Furniture Co.,**

JOBBERS AND RETAIL DEALERS IN

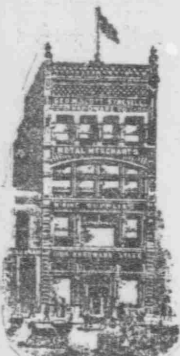
FURNITURE, CARPETS, WALL PAPER,  
STOVES AND CROCKERY.

37, 39, 41 AND 43  
W. FIRST SOUTH STREET.

SALT LAKE CITY, UTAH;

Jan. 27 1900  
The Herald Co.  
Salt Lake City  
Gentlemen:  
As an evidence of the high regard we entertain as to the efficacy of the "Herald", as an advertising medium, we call your attention to the fact that we have advertised our business in the name extensively and continuously ever since its establishment.  
Yours very truly  
H. Dinwoodey Furniture Co.  
per Henry Dinwoodey, Jr.

"Ready to Close a New Contract."



GEO. M. SCOTT-STREVELL

GEO. M. SCOTT-STREVELL

GEO. M. SCOTT-STREVELL

**GEO. M. SCOTT-STREVELL HARDWARE CO.**

WHOLESALE  
HARDWARE, CROCKERY, STOVES,  
MINING SUPPLIES

Diet.

SALT LAKE CITY, UTAH, Jan. 26th, 1900

Wm. Igleheart, Mgr.,

Herald Pub. Co.,

City.

Dear Sir:-

We wish to congratulate you on the advance which the Herald has made during the past year.

You of course know that a year or two ago, most advertisers gave their largest ads. to the TRIBUNE. The mere fact that during the past year we have given you as much space as we have to the TRIBUNE, we think must demonstrate the fact that the Herald has proven to be a good medium for us.

We hope your move on the main business street will result in a still further increase of the HERALD'S business, and we are ready at anytime to contract with you for fully as much space as we used during the last year.

Yours truly

Geo. M. Scott-Strevell Hdw. Co.

Wm. Igleheart, Mgr.

"One of the Best Advertising Mediums."

LEON DANENBERG, PROP.

L. G. RANSCHOFF, SECY. & TREAS.

N. A. RANSCHOFF, MGR.



**LEONS & CHILDREN'S**

SUN, CLOAKS, WRAPPERS, TEA COFFINS,  
FURNISHING GOODS AND NOTIONS.

228 & 230 S. MAIN ST.

Salt Lake City, Utah, 1/23 1900  
The Herald Co.  
Salt Lake City  
Gentlemen:  
Ever since you started business in Salt Lake City we have been constant advertisers in the Herald and have always had a good return therefrom, we consider the Herald at present our best advertising medium in the Rocky Mountain Region.  
Yours very truly  
The Leons & Childrens Co.  
R. L. Ranschoff, Secy.

## THE STAGE

On the editorial page of the Dramatic Mirror last week appeared the following:

"The Chicago Post publishes an editorial from a New York paper which it has received from Charles Frohman. The editorial related to the appearance of Maude Adams in 'The Little Minister' at the Criterion theatre, and it said, among other pleasant things: 'We ask actors, actresses, managers and the public to observe the following facts: 'Miss Adams does not have to recite on the stage lines that she would be ashamed to recite in private life. 'She does not depend for her success on stockings or undershirts or immobility. 'She does not earn a living by pandering to indecency. 'Happily, this is all true. Unhappily, it is not true of some other actresses in Mr. Frohman's employ. As the Chicago Post aptly observes, 'It was in this very house, the Criterion, where Miss Adams is now an illustrious example, that Mr. Frohman first produced 'The Girl from Maxim's.' 'This is only one more emphasis of the fact that managers cater to public taste. They may have high ideals, they may have the best interests of art in their hearts, but before these comes the desire for wealth and success at any cost. The stage of today is overrun with plays full of suggestiveness and innuendo. Some go much further than this. But the main point is that they are patronized by the public, and the more their depravity is advertised, the more the crowds clamor for admission. 'But they do not live long,' say the optimists. Perhaps not, but they live well while they live, and so offer encouragement for more of the same kind. The French farces of the

"Mlle. Piti" order are numerous nowadays; they are perhaps the limit of depravity because their object is to cause laughter by the portrayal of vice. Yet, on the whole, it is the important productions which are more of a menace because they make a claim for the attention of thoughtful people, and almost before we know it, we are taking them seriously. The greatest future which has been raised by a play for some time—possibly since the production of "Zaza"—was by "Sapho," which Olga Nethersole produced in New York last week. The play was adapted by Clyde Fitch from Daudet's novel of the same name. It was universally condemned as depraved, out-spoken, and degraded in the extreme. It out-Zazed "Zaza," and was worse because it made no appeal to humanity and better nature. The Journal, always looking for sensations, seized upon this opportunity with alacrity, and heads Alan Dale's criticism of the performance in this way: 'The Journal calls the attention of the police to the play given here last night at Wallack's theatre by Miss Olga Nethersole. 'It is with regret that the Journal does this, but there is a public duty to be performed—it is the duty of the authorities to call a halt. A great many improper plays have been given in New York recently. 'Sapho' is the limit—it should not be performed again. 'If the police do not interfere, no man or woman who values his or her good name should ever go to a performance.' As a result of this statement, Wallack's theatre will probably be packed for some time to come, and the Journal will deserve a share of the profits. The criticism bears out the claim that the play is utterly unworthy of consideration, and it is to be hoped that right-minded people will discourage the enterprise by their absence. It has always been claimed that women make a theatrical success. If they like a play, its patronage is assured. Likewise has the sex been accredited with an abnormal share of curiosity. In this way the vague of risque plays has often been laid at their door. It may be so to a certain degree, but they do not pay enormous premiums for seats for vulgar first nights. It is said that a few minutes before the curtain rose for "Sapho" the other night two seats were sold for \$25 each. Americans are too sensible to believe that a successful actress must partake of the nature of the part she plays, but it would seem that our actresses could do much toward bringing this era of vicious plays to a close by refusing to act in them. Maude Adams is a shining example for high ideals, and her undisputed success should lead more to follow her examples. It is a pity that women of talent should use it to appeal to the depraved side of human nature. It would seem that such was not the mission of art, and it is such practice which brings and holds the stage to the contempt of the particular and the religious. There is no reason why the drama as an art should make any blunder.

"Who Is Who."

"Who Is Who," the musical farce comedy presented by Pusey and St. John, will come to the New Grand tomorrow night for the first half of the week. Since last season the play has been thoroughly revised and brought up to date. There has been a liberal introduction of "vaudeville trimmings" and catchy music has been interpolated at every possible opportunity. This year's company is a large one and numbers twenty-four people. The play contains a plot, telling the story of a young lawyer who forms a partnership with a fictitious person whom he calls Nemo. The complications all center about Nemo, and the action is continually funny and full of ginger. New and up-to-date scenery is carried. The

company includes Pusey and St. John, Harry N. Welch, Eva Tongway, Katharine Weston, the Whiting Sisters and the Miller Sisters.

High School Minstrels.

On Friday night at the Salt Lake theatre will occur one of the most important events of the High School year. The boys will give their annual minstrel show and have spared no pains on the preparation. The school is full of talent, and it is safe to say that the public will be surprised at the many resources of the students. All the latest rag-time frolics will be introduced as well as the latest songs, cake walks, etc. About thirty students will participate and the night will be a gala occasion for all concerned. Expressions of interest in the enterprise are heard on every side, and a rousing success is assured.

Walsh and McDowell.

One of the most popular engagements of the entire theatrical year will open at the Salt Lake theatre next Monday night, when Blanche Walsh and Mel-bourne MacDowell will come for three nights. These players raised quite a furore on the occasion of their last visit here, and their engagement next week is already causing a buzz of excitement among theatre goers. Miss Walsh is one of the leading emotional actresses of America, as well as one of the youngest. She is about the same age as Nance O'Neill and something of the same style of an actress. The story of her origin and early life has been repeated many times, and it will suffice to say that she, by her own efforts, has raised herself from obscurity to fame. Miss Walsh is very beautiful, which is a potent factor in her favor, and it makes her one of the strongest actresses of the present day. Fanny Davenport herself chose Miss Walsh as her successor. Mr. MacDowell is a powerful artist and one of the best known of our legitimate actors. He supported his wife, Miss Davenport, for many seasons, in the plays which will

form the repertoire "Cleopatra" and "La Tosca" will be presented in Salt Lake during this engagement.

The World Outside.

"When We Were Twenty-one," a new play by H. V. Demond, was produced at the Knickerbocker theatre, New York, last week by Nat Goodwin and Maxine Elliot. The play was a great success, and is quite different in style from the cowboy drama which Mr. Goodwin has recently exploited. The play has a "good angel" role for Mr. Goodwin, which is said to suit him admirably.

On the same night "The Ambassador," by John Oliver Hobbes (Mrs. Craigie) was produced by Mr. Frohman at Daly's. There is a difference of opinion as to the merits of the play, and there is said to be an attempt to introduce an element of the risque. The cast is one of the best in the city, including John Mason, Edward Morgan, Charles Walcott, Mary Manning, Ethel Hornick, Mrs. Walcott, Hilda Spong and Elizabeth Tyree.

A new French farce, successor to "Fifi," "On and Off," etc., was produced last week, called "Coraille and Co., Dressmakers." The title suggests a word of possibilities for a play of this kind. The confusion of innocent and guilty people furnishes the alleged fun, as is usual in these farces. The leading parts are played by Fritz Williams, Esther Tilton, E. M. Holland and Marie Derickson.

New York Herald: The Herald's European edition publishes the following from its correspondent:

London, Tuesday.—A dramatized version of the Rev. Charles M. Sheldon's novel, "In His Steps," which is so popular in America, was produced last night at the Adelphi theatre, under the title of "The Better Life," but does not seem, according to the critics, to be a success. The Daily Mail treats the drama very lightly, and says: "The play is unpleasant without

being striking, ugly without being real. Its frequent references to holy things, amid tawdry surroundings, grate upon one.

The meeting in the slums of fallen women is not the sort of thing we want to see on the stage, unless a great dramatic purpose is behind it, and there is no such purpose in "The Better Life." Its theological questions lead to nothing, and will offend many."

The Daily Telegraph says: "While ingenious church and chapel-goers who saw Mr. Wilson Barrett's 'The Sign of the Cross' were suddenly fired by a belief that the theatre had become regenerate and a power might be saved, the authors of 'The Better Life' have unfortunately treated Christianity from an unpicturesque point of view, and the dubious reception given to the authors at the close suggested that the play was hardly built on a universally acceptable model."

The interests of New York managers are gradually reaching out until they threaten to have a monopoly of London. Mr. George Lederer of the Casino is the latest to lease an English home for his productions, and has taken the Shaftesbury theatre for a term of one year. Mr. Lederer will open the theatre with an American company in one of the big Casino successes.

A Peculiar Experience. As we have all learned by this time, "Children of the Ghetto" was an absolute failure in London, so much so that but seven performances were given. At the end of the first week the management posted up a notice that the engagement would close immediately. The company revolted and demanded the customary two weeks' notice, or two weeks' salary. The management promised the additional time after America was reached, and arranged to play it out at some towns "on the road." Contrary to all expectations, the play proved a great success, and in view of this great encouragement the play was booked for the entire season, with many of the original actors in the cast. It has heretofore been quite unheard of in

the dramatic world that a play condemned in both New York and London could succeed anywhere.

AT A GLANCE.

Edwin Milton Royle's "Friends" was played last week by the Alcazar Stock company, and was received with unusual demonstration.

Maude Adams' season in "The Little Minister" has been so successful that the project of producing "As You Like It" has been abandoned.

Sarah Truax has added "Much Ado About Nothing" to her repertoire.

Eugene Ormonde, Wilfred Clarke and De Witt Jennings have been engaged to support Adah Rehan.

Blanche Aldrich has accepted an engagement with "The Real Wildcat Brown" company.

Lieber and company will make an elaborate revival of "Maude Adams' next season, with James O'Neill in the title role.

The managerial firm of Smythe & Rice will be dissolved at the close of this season, by mutual consent.

Annie Russell may be seen next season in a dramatization of "Lorna Doone," by Louis N. Parker.

The seats for "Ben Hur" at the Broadway theatre, New York, are selling up to the first of April.

Digby Bell has gone into vaudeville, and made his first appearance last week in New York at Proctor's Pleasure Palace.

Paul Gilmore, who was recently seen here in "The Three Guardsmen," had a bullet removed from his right knee in Bellevue hospital, New York, last week. Mr. Gilmore received the injury while playing in "Don Quixote de la Mancha" in Arizona last December. By mis-